POLICE ACADEMY

What an Institution!

"POLICE ACADEMY"

A PAUL MASLANSKY PRODUCTION

Starring

STEVE GUTTENBERG

KIM CATTRALL

G. W. BAILEY

BUBBA SMITH

and

GEORGE GAYNES as Commandant Lassard

Directed by HUGH WILSON

Produced by PAUL MASLANSKY

Screenplay by NEAL ISRAEL & PAT PROFT and HUGH WILSON

Story by NEAL ISRAEL & PAT PROFT

Music Composed by ROBERT FOLK

THE CAST

Carey Mahoney.....STEVE GUTTENBERG

Karen Thompson.....KIM CATTRALL

Lt. Harris.....G.W. BAILEY

Moses Hightower.....BUBBA SMITH

Leslie Barbara.....DONOVAN SCOTT

Commandant Lassard.....GEORGE GAYNES

George Martin.....ANDREW RUBIN

Tackleberry.....DAVID GRAF

Sgt. Callahan.....LESLIE EASTERBROOK

Larvell Jones.....MICHAEL WINSLOW

Mrs. Fackler.....DEBRALEE SCOTT

Doug Fackler.....BRUCE MAHLER

Captain Reed.....TED ROSS

Chad Copeland.....SCOTT THOMSON

Kyle Blankes.....BRANT VAN HOFFMAN

Laverne Hooks.....MARION RAMSEY

Hooker.....GEORGINA SPELVIN

Main Bad Guy.....DOUG LENNOX

Chief Hurnst.....GEORGE R. ROBERTSON

Mr. Wig.....DON LAKE

Parking Lot Manager.....BILL LYNN

Office Executive.....MICHAEL J. REYNOLDS

Mrs. Thompson.....JOYCE GORDON

Barber.....DON PAYNE

Supply Clerk.....BRUCE McFEE

Little Old Lady.....BETH AMOS

Mrs. Lassard.....ARABY LOCKHART

Cadet With Hat.....BARRY GREENE

THE CAST....2

Sidewalk Store Owner.....GARY FARMER

Blue Oyster Dancers.....JOSEF FIELD
GARY COLWELL

Driver.....JIM BEARDEN

Street Punk.....FRED BRIGHAM

Toughs.....MARCO BIANCO
TED HANLAN
BRAUN McASH
ROB WATSON

Booking Sergeant.....ROGER DUNN

Officers.....WALLY BONDARENKO
J. WINSTON CARROLL
DAVID CLEMENT
GEORGE ZEEMAN

Arresting Cop.....GINO MARROCCO

Street Thug.....GENE MACK

Drill Instructor.....BOB COLLINS

Pool Hall Man.....DANNY PAWLICK

Mayor.....RUTH SISBERG

Bar Patrons.....PETER COX
DANNY LIMA
DWAYNE McLEAN
BRENT MEYERS

Martin's Ladies.....CAROLE ALDERSON
SUZANNE BARKER
KIMBERLEY FOORMAN
JAYNE BROUGHTON
JULIE McLEOD
KAREN ROBYN

Stunt Coordinator.....JOE DUNNE

Stunts.....BUZZ BUNDY
DEBRA KIRBY
JULIUS LEFLOR
DENVER MATTSON
GARY McLARTY
ANGELO RENO
WINK ROBERTS
DAR ROBINSON

MUSIC CREDITS

"SHE'S IN MY CORNER"
"I'M GONNA BE SOMEBODY"
Performed by JACK MACK AND THE HEART ATTACK
Written by MAX CARL and ANDREW KASTNER

"RELAX"
Performed by FRANKIE GOES TO HOLLYWOOD
Courtesy of ZTT/ISLAND RECORDS

"MAGIC MOMENTS"
Performed by JON JOYCE and AMANDA BENNETT

"TRUE LOVIN' WOMAN"
Performed by JACK MACK AND THE HEART ATTACK
Live recording by WESTWOOD ONE MOBILE RECORDING

"THE BOYS COME TO TOWN"
Performed by EARLENE BENTLEY
Courtesy of RECORD SHACK RECORDS

"EL BIMBO"
Performed by JEAN-MARC DOMPIERRE AND HIS ORCHESTRA
Courtesy of ARTHUR YOUNG ENTERPRISES, INC.

"WILL YOU LOVE ME TOMORROW"
Performed by THE SHIRELLES
Courtesy of K-TEL ENTERTAINMENT, INC.

"CRAZY CHRIS"
Performed by DAVE BRUBECK
Courtesy of FANTASY RECORDS

THE CREDITS

Directed by.....HUGH WILSON

Produced by.....PAUL MASLANSKY

Screenplay by.....NEAL ISRAEL
PAT PROFT
HUGH WILSON

Story by.....NEAL ISRAEL
PAT PROFT

Director of Photography.....MICHAEL D. MARGULIES, A.S.C.

Production Designer.....TREVOR WILLIAMS

Edited by.....ROBERT BROWN
ZACH STAENBERG

Music Composed by.....ROBERT FOLK

Casting by.....FERN CHAMPION
PAMELA BASKER

Production Manager.....JIM MARGELLOS

1st Assistant Director.....MICHAEL ZENON

2nd Assistant Director.....ALLAN HARMON

Set Decorator.....STEVE SHEWCHUK

Additional Photography by.....ROBERT SAAD

Supervising Sound Editor.....ANTHONY IPPOLITO

Sound Editors.....WILLIAM HOOPER
JOHN COLWELL
STAN PAUL

Music Editor.....DOUG LACKEY

Assistant Film Editor.....HOWARD HEARD

Apprentice Film Editor.....BEN WILLIAMS

Production Sound Mixer.....DAVID LEE

Rerecording Mixers.....DON MACDOUGALL
RICHARD TYLER, C.A.S.
JOHN MACK, C.A.S.

Scoring Mixer.....DAN WALLIN

ADR/Foley Mixer.....ALAN HOLLY

Foley Editor.....BOB RUTLEDGE

ADR Editor.....PAUL CLAY

Assistant Sound Editor.....DAVID KULCZYCKI

Music Coordinator.....PAULA SPANG

Camera Operator.....PETER LUXFORD

Assistant Camera.....JOACHIM MARTIN

Boom Operator.....STEVE SWITZER

Location Manager.....MICHAEL BROWNSTONE

Still Photographer.....SHIN SUGINO

Script Supervisor.....PENELOPE HYNAM

Make-up Artist.....KEN BROOKE

Hair Stylist.....JAMES BROWN

Costume Designer.....CHRISTOPHER RYAN

Wardrobe.....LYNDA KEMP
LARRY WELLS

Construction Supervisor.....NEIL GROCUTT

2nd Assistant Directors.....RICHARD FLOWER
ROCCO GISMONDI

Production Assistants.....BENITA ALLEN
CHRISTOPHER KROLL

Property Master.....JOHN BERGER

Property Assistant.....CHRIS BIDEN

Gaffer.....CHRIS HOLMES

Best Boy.....TONY ELDRIDGE

Key Grip.....RON GILLHAM

Best Boy.....GLEN GOODCHILD

Scenic Artist.....GUENTER BARTLIK

Head Painter.....I.R. McEUNE

Head Carpenter.....PAUL THEODORE

Special Effects Consultant.....GENE GRIGG

Special Effects.....NEIL TRIFUNOVICH
ROGER HANSEN

Transportation Coordinator.....JIM KENNEDY

Driver Captain.....CRAIG KOHNE

Police and Weapons Training.....RON KURELO
ROCKY THOMPSON

Local Casting.....CANADIAN CASTING ASSOCIATES

Extra Casting.....FILM EXTRA SERVICES

Production Coordinator.....SUZANNE LORE

Production Accountant.....DON WEST

Production Secretary.....ANDREA POULIS

Post Production Sound by.....GOMILLION STUDIOS

Music Scored at.....RECORD PLANT SCORING, INC.

Negative Cutter.....DONAH BASSETT

Color Timing.....ROBERT RARING

Publicity.....PATRICIA JOHNSON

Title Design.....DIENER/HAUSER/BATES
CO., INC. ADVERTISING

Titles and Opticals by.....PACIFIC TITLE

Lenses and Panaflex(R) Camera by PANAVISION(R)

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A LADD COMPANY RELEASE

THRU WARNER BROS.(W)A WARNER COMMUNICATIONS COMPANY

"POLICE ACADEMY"

-Production Information-

When "Police Academy" is "booked" throughout the country, the charges are likely to be: assault and battery on the nation's funny bone, prolonged use of the laughter chokehold, inciting to riotous response, and mass impersonation of police officers.

If those charges are not to be taken seriously, neither is anything else in this inventive, free-wheeling and totally arresting comedy, starring a line-up of talent recruited to protect and serve the cause of sheer entertainment.

As perpetrators of a wickedly funny plot against the revered institutions of Law and Order, producer Paul Maslansky and director Hugh Wilson believe no cow is too sacred to be milked for laughs. It is a conviction for which every frame of film provides supporting evidence.

In the future, each time a legitimate cop finds himself facing uncontrollable laughter as he writes out a traffic ticket, he can suspect the offender has seen "Police Academy" and that, as a consequence, the culprit's view of the men in blue can never be the same.

"Police Academy" is a Paul Maslansky Production starring Steve Guttenberg, Kim Cattrall, Bubba Smith and George Gaynes as Comdt. Lassard. Produced by Paul Maslansky and directed by Hugh Wilson, the film's screenplay is by Neal Israel & Pat Proft and Hugh Wilson, story by Neal Israel & Pat Proft.

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Surprisingly, as Paul Maslansky can testify, there is a real-life basis to the story.

It is rooted in an incident which occurred while Maslansky was on location in San Francisco, supervising production on another Ladd Company release thru Warner Bros., "The Right Stuff."

A particularly complex sequence being filmed in the street required crowd control, but the police personnel brought in to keep the situation in hand proved fumblingly inept.

Maslansky witnessed an exasperated superior officer with a very red face chewing out two sputtering recruits busily trying to rationalize their incompetence.

Despite the crush, the humor was not lost on him. Fittingly, in the midst of chaos, the seed for "Police Academy" had been planted.

It was subsequently nurtured by Hugh Wilson, who established his unique flair for comedy with the television series "WKRP In Cincinnati."

Wilson not only assumed the directorial reins but also joined with Neil Israel and Pat Proft in developing and writing the script.

The premise of "Police Academy" is established at the outset of the film, setting the stage for the action that follows:

The lady mayor of a prominent American city decides to abandon all restrictions when it comes to eligibility

for joining the police department. No longer are there to be any special requirements with regard to age, sex, race, weight, height or educational background. As a result, the floodgates are opened to a flock of recruits whose motives for enrolling are as questionable as their fitness for the job. It is a policy which elicits contempt and disgust from the established force, particularly those police officers assigned as instructors, whose task it is to whip the new police force into shape.

"Police Academy" concerns itself particularly with the struggles of Carey Mahoney (STEVE GUTTENBERG), a parking lot attendant whose retaliatory treatment of an obstreperous customer results in his facing prison.

Fortunately, because Mahoney's father was a policeman, he is provided with an alternative--go to the Police Academy and become a cop himself.

Carey does so grudgingly.

Knowing he can't quit the Academy without landing behind bars, he is determined to get himself kicked out.

The police brass, however, led by mealy-mouthed Commandant Lassard (GEORGE GAYNES), determines not to overtly offend Madam Mayor by the expulsion of a single candidate. Lassard slyly suggests to instructors Harris (G.W. BAILEY) and Callahan, a lady sergeant (LESLIE EASTERBROOK), that they put the screws to the new recruits and provoke them into quitting.

Carey is, of course, unaware that this is the modus operandi of his instructors which leads him into a double bind, i.e., the more he acts up in an effort to be given the heave-ho, the more pressure is exerted to get him to walk out on his own, an act which would, of course, lead to his incarceration.

Although there are several dropouts during the training period, other recruits also show surprising stamina in the face of the rigors forced on them by Harris and Callahan.

Those who stay the course include:

** Karen Thompson (KIM CATTRALL), the attractive daughter of a wealthy socialite who, bored with the postures and posings of the rich, wants to find a little action among some real people, her presence providing Carey with a bright spot in the intolerable existence he is forced by circumstance to tolerate.

** Moses Hightower (BUBBA SMITH), a gentle giant of a man who, having decided that life as a florist smells, seeks in police work a career more in keeping with his massive frame, if not his sensitive nature.

** Dr. Monsignor Larvelle Jones (MICHAEL WINSLOW), also saved from the cooler by Mahoney's intervention on his behalf, who displays an uncanny talent for using his voice to mimic mechanical noises of every variety, making him a human sound effects system with unpredictable and inevitably hilarious results.

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** Leslie Barbara (DONOVAN SCOTT), who joined the Police Force to avenge a gang attack on the drive-up photo booth at which he was employed before said gang chucked the booth in the river, with the luckless Barbara still inside.

** Jorge Martin (ANDREW RUBIN), a Latino lover who scores so often he has stopped keeping score and whose amorous antics know no limits, not even the women's barracks.

** Douglas Fackler (BRUCE MAHER), who feels he can overcome all obstacles if he can only peel his wife off the hood of his car.

** Laverne Hooks (MARION RAMSEY), who has a timidity problem that keeps her speaking barely above a whisper.

** Eugene Tackleberry (DAVID GRAF), who believes that maybe a man can be too rich or too thin, but he can never be too paranoid.

And then there are the resident ratfinks, Blankes (BRANT VON HOFFMAN) and Copeland (SCOTT THOMPSON) who think nothing of selling out their buddies to make points with Harris.

When a riot breaks out in the town, creating a life-threatening situation, the cadets are given an unexpected opportunity to test their mettle, and the results are riotous indeed.

Both in the writing and in the performance, director Hugh Wilson worked toward the kind of sharply delineated, uniquely individual characterizations that had been his hallmark on the highly successful "WKRP In Cincinnati" television series.

The film medium, of course, afforded more latitude and allowed the important element of "action" to contribute to the overall comic structure of "Police Academy."

But the performances themselves remained the key to Wilson's concept, and under his guidance the cast of talented young actors was encouraged to explore their individual characters to the fullest.

"Mahoney's a rogue and a rascal," says Steve Guttenberg of the character he portrays, "but, even after a night of partying, if you need him to get up early in the morning to take your wife to the hospital, you can count on him."

The young actor has appeared in several feature films and on television, but is perhaps most fondly remembered as Eddie, the armchair sports fanatic in "Diner," who insists on subjecting his fiancee to a rigorous sports quiz as a means of deciding whether or not he'll marry her.

To prepare for "Police Academy," Guttenberg was able to spend a week at a real academy in New York. This visit was arranged by his dad, who, like Mahoney's father, was a cop, a career which Steve's mother persuaded him to give up after he was wounded while trying to protect a buddy.

Director Wilson encouraged Guttenberg and other members of his cast to utilize their personal experiences in developing their characters. Improvisation, however, was always balanced with the timing made possible by carefully worked-out exchanges of dialogue.

In directing "Police Academy," Wilson sought flexibility within a framework of control that would allow him to achieve a cumulative effect with his laughter, so that the film's hilarity follows an upward curve, building laugh upon laugh as the plot progresses.

As an added fillip, the role of a hooker in one of the film's most uproarious scenes is enacted by Georgina Spelvin, an actress who earned an enduring reputation for her adroit performance in "The Devil In Miss Jones." It was inspired casting for an inspired sequence.

Wilson is quick to praise the advantage of film as opposed to tape. Looking back on his television experience, he remarked, "Funny, spontaneous things would happen on the set of 'WKRP In Cincinnati,' but by the time taping day rolled around, they'd be rehearsed out. In making this film when something good happened, I'd jump for joy and say, 'Print!'"

G.W. Bailey, who plays Harris and whose face is familiar to most audience members because he was a regular on "M*A*S*H," says of Wilson, "Hugh is good at giving. He's the kind of director I'm used to in the theatre." Donovan Scott, who is Leslie Barbara in the film, says, "Hugh Wilson is incredible in creating a comic button in every shot, not just every scene."

The decision to film on location in Canada is largely attributable to production designer Trevor Williams who envisioned the former Lakeshore Psychiatric Hospital, with

its acres of parkland and imposing examples of Victorian architecture, as a perfect embodiment of the script's Police Academy.

So colorful is the setting that it has provided the visual focal point of numerous productions in recent years, with two or more productions occasionally filming simultaneously.

Given the collection of misfits who, in the script, apply for police careers once all eligibility barriers are down, director Wilson sought to extract all possible fun out of seeing them actually have to undergo the kind of rigorous training that is normally demanded of police recruits in the area of drilling, fitness and weapons handling.

The necessary expertise for this was provided by an Ontario-based company called Special Missions Group, in the form of a special squad of reserves which, in addition to negotiating the obstacle course, also coached the actors in weapons handling, a skill at which Kim Cattrall became particularly adept.

The spectacular stunt work seen in "Police Academy" is credited to a team under the guidance of Joe Dunne, whose skill delighted audiences in six "Pink Panther" productions and who achieves two firsts in "Police Academy," one involving a horse's rear quarters and the other a two-wheeled parking job of a Trans-Am, both of which are moving violations extraordinaire.

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About The Cast...

STEVE GUTTENBERG (Carey Mahoney) is a young actor whose career continues moving in high gear. Seen recently in the controversial but highly acclaimed and widely-viewed television movie "The Day After," he is also fondly remembered for his role in "Diner" as the sports enthusiast who determined his girl friend had to pass a rigorous sports quiz before he agreed to marry her. Other films include "The Man Who Wasn't There," "The Boys From Brazil" and "The Chicken Chronicles," while television appearances include "Miracle on Ice," "To Race The Wind," "Billy," "No Soap Radio" and "Something for Joey."

Canadian born KIM CATTRALL's (Karen Thompson) motion pictures include "Porky's," "Tribute," "Ticket to Heaven" and "Deadly Harvest," and she has been seen on television in the title role of "The Gossip Columnist," as well as in "Scruples," "Trapper John, M.D.," "Vegas," "The Knight Rider," "Family" and "Starsky and Hutch."

BUBBA SMITH (Moses Hightower) gained nationwide recognition among sports enthusiasts as All-Pro defensive lineman for the Baltimore Colts and Oakland Raiders before turning to acting. He is now starring in a new television series "Blue Thunder" and has appeared in the movies "Stroker Ace" and "A Pleasure Doing Business," as well as in such television shows as "Fighting Back: The Rockey Blier Story," "Charlie's Angels," "Vegas," "The Misadventures of Sheriff Lobo" and dozens of others.

GEORGE GAYNES (Commandant Lassard) won critical acclaim and popular approval for his role as the soap opera star who falls for Dustin Hoffman in "Tootsie." Recently he appeared as a high ranking Nazi officer in Mel Brooks' "To Be or Not To Be." He has enjoyed a career on stage as well as in films, having starred opposite the late Rosalind Russell in "Wonderful Town," and having sung basso with the New York City Opera. Other motion pictures include "Dead Men Don't Wear Plaid," "Harry and Walter Go To New York" and "Nickelodeon." His television appearances include "WKRP In Cincinnati," "Scruples II," "Mary Hartman, Mary Hartman" and a running role as the evil Mr. Smith on "General Hospital."

G.W. BAILEY (Sgt. Harris), so familiar to millions of TV viewers as Sergeant Rizzo in "M*A*S*H" and Dr. Beale in "St. Elsewhere," makes his film debut in "Police Academy."

Bailey's theater experience includes stints with the Lubbock Theatre Centre, Actors' Theatre of Louisville, Old Globe Theatre in San Diego, California Actors' Theatre, L.A. Actors' Theatre and the Mark Taper Forum.

Besides "M*A*S*H" and "St. Elsewhere," he has made television appearances on "Flo," "Bitter Harvest," "Murder In Texas," "German Soldier," "Capture of Grizzly Adams," "There Goes The Neighborhood," "Fog," "Hardcase," "The Mississippi," "Starsky and Hutch," "Happy Days," "Laverne and Shirley" and "Angie."

LESLIE EASTERBROOK (Sgt. Callahan) began her show business career in opera and theater, performing with the L.A

Civic Light Opera, St. Louis Musical Opera and at the Ahmanson Theater.

Theatre led to TV where she has guest-starred in "The Devlin Connection," "The Love Boat," "Fantasy Island," "Ace Crawford, Detective," "The Two of Us" and "Me and Maxx." From these television appearances, Ms. Easterbrook was spotted by comedy creator Gary Marshall and was signed to an exclusive deal with Paramount Pictures for the co-starring role of Rhonda Lee in the long-running hit "Laverne and Shirley."

"Police Academy" marks her motion picture debut, soon to be followed by "Just Tell Me What You Want."

DAVID GRAF (Tackleberry) spent five years in New York trying to get a union card before winning a part in Arthur Penn's "Four Friends."

In 1980 Graf moved to Los Angeles and has appeared on "The Dukes of Hazzard," the TV movie "The Long Summer of George Adams" and the TV pilot "From Cutter to Houston."

He will next be seen in "Irreconcilable Differences" starring Ryan O'Neal and Shelley Long.

MARION RAMSEY's (Laverne Hooks) natural versatility has allowed her to play characters as young as thirteen in the first theatrical production of "Gone With The Wind" in London and in "Miss Moffatt" with Bette Davis and as old as the aged woman in "If I Had A Dream." She toured in this production with Billy Dee Williams as Martin Luther King and played twelve different women in King's life.

Ms. Ramsey is also gifted with a sense of comedy and was a regular player on "The Bill Cosby Show" and "Komedy Tonight" for NBC. Other TV credits include "The Jeffersons," "Keep On Truckin'," "Don Kirshner's New Stars," "Lampoon," "Days of Our Lives" and "Sanford Arms."

On Broadway, she appeared in "Eubie" and in "Rock 'n Roll: The First 5000 Years."

ANDREW RUBIN (Jorge Martin) was seen in such films as "Little Miss Marker," "Sunnyside" and "Special Delivery." On television, he had a key role in "Jessica Novak" as well as running parts on "Mary Hartman, Mary Hartman" and "The Odd Couple."

DONOVAN SCOTT (Leslie Barbara) has starred in the movies "Savannah Smiles," "Popeye," "Zorro, the Gay Blade," "The Incredible Shrinking Woman" and "1941." His television appearances include "Laverne and Shirley" and "Faerie Tale Theatre," among others.

GEORGINA SPELVIN (Hooker) caused a sensation in 1973 when she starred in one of the classiest pornographic movies of all time, "The Devil In Miss Jones." It was one of few such productions to be reviewed, and favorably, by national critics.

Ms. Spelvin's first professional perfomance was as a dancer in the music hall at the Dallas State Fair. From there she went on to dance with the corps de ballet at the New York City Music Hall and to do ten years of summer stock, musicals and TV.

"Police Academy" is her first mainstream film.

MICHAEL WINSLOW (Larvelle Jones), who manages to sound exactly like a catalogue of electrical and mechanical appliances won a role in "Police Academy" after he was spotted doing his club act by producer Paul Maslansky. The film role was especially tailored to his unique talent. He previously appeared in two Cheech and Chong movies, "Underground Aces" and "Tag."

About the Filmmakers...

PAUL MASLANSKY (Producer) has been associated with numerous films in various capacities, frequently as producer, but also as a production executive. He produced the first Italo-Russian co-production, "The Red Tent," and the first U.S.-Russian co-production, "The Blue Bird," directed by George Cukor with an all-star cast that boasted Jane Fonda, Elizabeth Taylor, Ava Gardner and Cecily Tyson. He got the inspiration for "Police Academy" while working as production supervisor on "The Right Stuff." On television he produced "King," a much lauded mini-series about the life of famed civil rights leader Martin Luther King, and the motion pictures he has produced include "Race With The Devil," "Damnation Alley," "Scavenger Hunt," "Hot Stuff" and "The Villain," among many others.

While "Police Academy" marks the feature film debut of HUGH WILSON (Director/Co-writer) as a director, he is known for having created, written, produced and directed the highly rated CBS television series "WKRP In Cincinnati." He also,

together with Neil Israel and Pat Proft, wrote the screenplay for "Police Academy," having additionally penned the screenplay for the Burt Reynolds starrer "Stroker Ace." During the four years "WKRP In Cincinnati" was on the air, Wilson wrote some ninety-two segments, which continue to be shown in syndication.

NEAL ISRAEL (Co-writer), after beginning his career in the theatre, moved to Hollywood in 1970 to work as a commercial director-producer and won both an International Broadcast Award and a Clio for Best Commercial.

Israel segued into writing comedy for top names such as Steve Martin, Paul Williams, Mac Davis and Ringo Starr. From there he produced, co-wrote, and co-directed his first film, "Tunnelvision." Other screen credits include "Americathon" and the upcoming film "Bachelor Party."

PAT PROFT (Co-writer), a stand-up comedian who frequently appears at the Comedy Store in Los Angeles, has written TV pilots and specials for Ringo Starr and ABC-TV's "Mad House-90." "Real Genius" for ABC Theatrical Films, "Up For Grabs" for Walt Disney Productions and the upcoming "Bachelor Party" are among his screen credits.

MICHAEL MARGULIES, A.S.C. (Director of Photography) has a long list of television movies and feature films to his credit.

His television credits include the mini-series "Robert Kennedy And His Time," the pilot for "The Scarecrow and Mrs. King," "Fallen Angel," "Act of Love," "My Kidnapper - My Love,"

"The Stranger Within," "The Blue Knight" and the pilot for "The Waltons."

Among his film credits are "Six Weeks," "My Bodyguard," "Dirty Mary, Crazy Larry" and "The Magic of Lassie."

BOB BROWN (Film Editor) has cut some fourteen feature films, among them "Casey's Shadow" for director Martin Ritt, "Brubaker" starring Robert Redford, "The Amityville Horror" and "Damien Omen II."

TREVOR WILLIAMS (Production Designer) has been in the entertainment industry for over thirty years. He has numerous opera, film and television credits, including "Tribute," Louis Malle's "Pretty Baby" and the pilot and first twelve episodes of "Little House On The Prairie." He won a Genie for his work on the horror film "The Changeling" and was twice nominated for "The Silent Partner" and "The Amateur."

ROBERT FOLK (Music) has extensive experience scoring feature films, television programs, documentaries and commercials.

Television programs on which he's worked include "Faerie Tale Theater," "Hart to Hart," "Knots Landing," "Fantasy Island" and "T.J. Hooker."

Film credits include "Savage Harvest," "Mistrust," "The Slayer," "Very Good Friends," "Galactic Journey," "Tattoo" and "Escape From El Diablo."

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STEVE GUTTENBERG

- Biography -

"I like Carey Mahoney, I really do," says Steve Guttenberg of the character he portrays in "Police Academy," a Ladd Company release through Warner Bros. "He's the kind of guy who's great to be with, but if you need him to get up early next morning and take your wife to the hospital, he'll be there."

A no-holds barred comedy, "Police Academy" chronicles what happens when the lady mayor of a prominent American city decides to abandon all restriction when it comes to eligibility for joining the police department, including age, sex, race, weight, height or educational background. The results are both unpredictable and uproarious.

"Mahoney is the most together of the new cadets," asserts Guttenberg. "He's been sent to the Academy as an alternative to prison because his dad is a cop."

It is at least partially an instance of art imitating life. Guttenberg has never faced prison, but his dad was indeed a member of the New York City police department, until he was injured trying to protect a buddy.

As a matter of fact, by way of preparation for his role in "Police Academy," Guttenberg's dad was able to arrange for Steve to spend a week at a real police academy in New York. The experience made the younger Guttenberg decide definitely that he was not cut out to be a cop.

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"I'm just not hard enough," he says frankly. "As a cop, you have to be able to say 'no' when as a human being you want to say 'yes'."

Steve Guttenberg was born in Brooklyn, New York on August 24, 1958 and was raised in a non-theatrical family that includes two sisters. The acting bug bit when he was only sixteen and working for a messenger service that catered to advertising agencies where he continually saw actors vying for work in commercials. "Why not me?" he asked himself.

Guttenberg's parents are still apprehensive about his career as an actor, but they have stood firmly behind their son's decision since Steve persuaded them to let him spend his final two years in high school at New York City's famed School for the Performing Arts, even though attendance there meant getting up at 5 a.m. to catch the train and frequently not getting home until midnight.

During those two years, Steve appeared not only in school plays but also in an off-Broadway production of "A Lion In Winter." He also managed to study with John Houseman at Julliard, and later with Lee Strasberg and Uta Hagen.

Guttenberg moved to Los Angeles in the summer of 1976. Staying with his godfather, he set about trying to launch a career without benefit of an agent and with no contacts in the business. Persistence paid off, and he landed a role in "Something for Joey," a television movie-of-the-week.

Other opportunities followed. He had parts in several series such as "Police Story" and "Doc," while studying

psycho-biology at a UCLA night class. His first major break came when Walter Shenson cast him as the lead in "The Chicken Chronicles," a feature about young people growing up in Beverly Hills.

This was followed by a role in "The Boys From Brazil" with Gregory Peck and Sir Laurence Olivier, a memorable role in "Diner" in which he played the sports enthusiast who insisted his girl friend must pass a sports quiz before he would agree to marry her and more recently, "The Man Who Wasn't There."

Guttenberg was seen on television in "The Day After," and prior to that appeared in "To Race The Wind" and "Miracle on Ice" in which he played U.S. Olympic hockey team goalie Jim Craig, and in the limited series "Billy" for CBS. Additionally, he was in the off-the-wall sit-com "No Soap Radio" inspired by the successful English series "Faulty Towers."

"Police Academy" is a Paul Maslansky Production starring Steve Guttenberg, Kim Cattrall, Bubba Smith and George Gaynes as Comdt. Lassard. Produced by Paul Maslansky and directed by Hugh Wilson, the film's screenplay is by Neal Israel & Pat Proft and Hugh Wilson, story by Neal Israel & Pat Proft.

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KIM CATTRALL

- Biography -

Two years ago, after a serious dramatic career in film and television, Kim Cattrall decided to accept director Bob Clarke's challenge to appear in her first broad comedy. The film, "Porky's," was to become one of the most successful 'kid comedies' of all time and Kim's performance as the libidinous gym teacher and cheerleader coach, Miss Honeywell, brought her many offers to do similar characters.

"Police Academy" has provided her with the romantic lead of Thompson, a junior Ivy League character who is very serious about becoming a policewoman. It is a dramatic role in an action-comedy. She frowns on the reckless behavior of Mahoney, played by Steve Guttenberg, who is trying his utmost to get himself thrown out of the Academy, and at first she is unresponsive to him, though he clearly falls for her.

Kim Cattrall was born in Liverpool, England and brought to Canada as an infant by her migrating parents, who eventually settled in Vancouver Island, British Columbia. As early as the age of three, the actress-to-be manifested herself and refused to retreat. Her parents enrolled her in the Vancouver Island Summer School of the Arts. Some fifty-six awards later for acting and speech, she returned to her native England as a student at the London Academy of Music and Dramatic Arts.

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At eighteen, she might have gone on to gain experience in British repertory, but her young years precluded that and she continued her training at Canada's Royal Conservatory of Music, studying music, ballet, voice and the speech arts and drama. Still underage, she won a scholarship to the American Academy of Dramatic Arts in New York, graduating as one of the two youngest students in the institution's history (the other was Anne Bancroft). During her two years of preparation there, she was selected by Otto Preminger to play former New York Mayor John Lindsay's daughter in "Rosebud," her first film.

"At that time I wanted to do theatre and build a solid foundation for myself as an actress," says Ms. Cattrall. "There were other film offers, but I went back to Canada to do stage plays." It was during an appearance in "The Rocky Horror Show" in Toronto after a succession of legitimate theatre engagements, that she made a complete U-turn by accepting an exclusive, long-term contract with Universal Studios. Guided by Eleanor Kilgallen, who had spotted her in the cult musical, and Monique James, both heads of the studio's new talent development department, she quickly won guest star roles on television in such series as "Starsky and Hutch," "Family," "The Paper Chase," "Columbo," "Quincy," "Vegas," "Charlie's Angels" and "Switch." She rose to prominence with leading roles in the mini-series "Scruples" and the made-for-TV movie "The Gossip Columnist," and was cast as Robby Benson's girlfriend in "Tribute" starring Jack

Lemmon. With the phasing out of Universal's contract system, the last in Hollywood for young players, Kim was released from her pact.

Soon after completing "Tribute," she starred with Nick Mancuso in the award-winning "Ticket to Heaven." She played a sinister indoctrinator in this authentic story of a young man who is inveigled into a religious cult.

When she is not working, Ms. Cattrall keeps in shape with dancing and yoga. She recently married German architect Andreas Lyson and now shares her time between Cap Ferrat in the South of France and Los Angeles.

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G.W. BAILEY

- Biography -

It is difficult to believe that "Police Academy" marks the first film role for G.W. Bailey whose face is familiar to millions of TV viewers as Sergeant Rizzo in "M*A*S*H" and Dr. Beale in "St. Elsewhere."

In "Police Academy" Bailey plays Harris, the police sergeant responsible for whipping the recruits into shape, largely by lacerating them with his multi-decibel voice. The sergeant enjoys his newfound power, threatening and bellowing close to apoplexy. "Normally," Bailey says in disbelief, "I can't even get room service." He hopes that Harris will be a villain in the traditional Disney sense. "I hope he's mean and vicious," he says, "and at the same time has a trace of humor."

G.W. Bailey was born in Port Arthur, Texas. He attended Texas Tech University in Lubbock, where he studied to become a lawyer. After graduation he became the artistic director of the Lubbock Theatre Centre for three years and directed plays there.

At his wife's suggestion, he went to Chicago for auditions for T.C.G., a service organization representing all the repertory companies in the U.S. It paid off, for he was assigned to the reknowned Actor's Theatre of Louisville, where Tom Jory was artistic director. Bailey spent three seasons there, appearing in a wide range of productions, including

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"Next," "Macbeth," "The Pirates of Penzance" and "That Championship Season."

In the summer of his second year at Louisville, he took part in the National Shakespeare Festival at the Old Globe Theatre in San Diego and returned for two more seasons. He played Kent in "King Lear," Ajax in "Troilus and Cressida," Frederick in "As You Like It" and Dogberry in "Much Ado About Nothing."

Shakespeare has brought Mr. Bailey luck. He feels that every important advance in his career has coincided with his playing Shakespeare. While in a production of "As You Like It" directed by Tony Richardson, he received news of his first involvement in "MASH" and while in a National Shakespeare production in San Diego, he was cast in "Starsky and Hutch."

G.W. Bailey moved to L.A. seven years ago and became actively involved in California theatre as a director. In the course of two seasons at the California Actors' Theatre he directed "The Price," "The Odd Couple," "Life in the Theatre" and "The Sunshine Boys." He also directed "The Elocution of Benjamin Franklin" at the Odyssey Theatre, "Whiz-Bang Cafe," "E-Z Snooze Motel" and "Wild Air" at the L.A. Actors' Theatre and "Apewatch" at the Mark Taper Forum. He has chosen not to make directing his principal career because he would have to be constantly travelling and he prefers to give his family life more stability.

"Police Academy" director Hugh Wilson, cast Bailey after seeing him in "Bitter Harvest," an NBC movie of the week in which he played a poor dairy farmer who continued to send his milk and cows to market, although he knew there was something seriously wrong with them. It was a very moving role, far from Sergeant Rizzo, Dr. Beale or Lonnie Castlebury and Bull Monahans, the two recurring characters he played in "Flo."

After filming "Police Academy," G.W. Bailey continues to give "MASH" lectures to college film and drama groups. He is married--his wife is an elementary school principal--and he has two children. He enjoys cooking, particularly soups, and is known to have spent an entire day preparing shrimp gumbo for the cast.

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BUBBA SMITH

- Biography -

Bubba Smith, one of North America's most extraordinary football players, retired from the game in 1977 after a serious knee injury, only to bounce back a few years later as a sensation in another area, in a series of Clio award-winning commercials for Miller's Lite beer. Now he is seriously pursuing an acting career.

Bubba--his real name is Charles, though he adds his parents were never aware of it--plays Moses Hightower, a florist who is really serious about becoming a police officer in the action-comedy "Police Academy." "At last I can make a transition," he says, tired of being cast degradingly as "thug of the month." "For once I don't have to be angry all the time."

Smith, who is thirty-seven, grew up in Beaumont, Texas. His father, who is a disabled was shot in the leg by a hunter as a kid--had studied agriculture, but instead became a master football coach! In 1971, six members of the All Pro team had been trained by him. He placed fifty kids in professional football and the NFL named Beaumont football capital of the world!

Smith was offered a place at Michigan State University and told them he would accept on condition he was able to room with a white student who didn't play football. At that time he had never spoken to a white person and he wanted to find

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out why it was he could be hated by people who didn't even know him. He says he was in culture shock for two years.

Smith went on to play for the Oakland Raiders and the Baltimore Colts. In 1972 he was on the All Pro team and was lineman of the year and gave the trophy to his next door neighbor. As fate would have it, he ran into a down marker, seriously injuring his knee. A negligence suit was filed against the NFL; but Smith lost and what he didn't get a chance to say in court is the basis of his upcoming book, "Kill, Bubba, Kill." "It's not a football story," he says, "it's a love story between my parents and my family."

When he quit the game in 1977, Smith spent his time unhappily in the insurance field and even stayed at home for a year. He couldn't find anything to replace the adrenalin flow he had felt from football. The Miller Lite commercials brought him TV work, mostly of a kind he felt was degrading, until in "Fighting Back--Rocky Bleier," he really began to feel something.

Smith was Ned Beatty's chauffeur in Burt Reynolds'movie "Stroker Ace," and it looks as if he will be able to break away once and for all from type casting in his new TV series "Blue Thunder."

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GEORGE GAYNES

- Biography -

George Gaynes first won fame as a singer in both opera and musical comedy and then went on to become an acclaimed actor on stage, screen and TV. However, he is probably most widely recognized for his role as John Van Horn, the lecherous doctor on a daytime soap who pursued Dustin Hoffman in the highly successful "Tootsie."

His role as Commandant Lassard in "Police Academy" promises to be an equally memorable one. Gaynes says the character is quite miscast in a position of authority. I'm sure Lassard got his job by influence or pull. He knows the mayor. It's a sinecure, but he likes the uniform. I've introduced elements of a displaced person. His private life is completely different. He has a drawer full of unpublished poems and would have much preferred to be a professor at a quiet university.

Of Dutch-Russian heritage, Gaynes was born George Jongejans in Helsinki, Finland, and was raised in Western Europe. He graduated from the College Classique Cantonal in Lausanne, Switzerland and then went to Italy to attend the Milan Music School. He speaks seven languages.

In 1949 he came to North America to join the New York City Opera, where he sang basso in such roles as Leporello in "Don Giovanni," Dandini in "Cenerentola" and Figaro in "The Marriage of Figaro." The reknowned music critic Virgil

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Thompson called Gaynes "the Leporello of the decade."

On Broadway Gaynes played Mr. Kofner in Gian Carlo Menotti's "The Consul" and Jupiter in Cole Porter's "Out of This World." He co-starred with Rosalind Russell in the original production of "Wonderful Town" and with Janet Blair in the London production of "Bells Are Ringing." In 1961 he returned to Broadway in "Shadow of Heroes" and was next seen in "The Lady of the Camelias" and "Dynamite Tonight." In 1964 he played Don Pedro in the U.S. premiere of the Berlioz opera "Beatrice and Benedict" in Washington, D.C. The following year he replaced Don Porter in the Broadway success "Any Wednesday" and was last seen on Broadway in "Of Love Remembered" with Ingrid Thulin.

During this period Gaynes was also active in television, appearing on such distinguished programs as "The Defenders," "Armstrong Theatre," "U.S. Steel hour" and the "Hallmark Hall of Fame."

In recent years Gaynes has been seen in "Mary Hartman, Mary Hartman," "Rich Man, Poor Man," "Washington: Behind Closed Doors," "Breaking Up Is Hard To Do," "Scruples II" and "Evita! First Lady" and had a recurring role in ABC's "General Hospital."

His motion picture credits include "The Group," "The Way We Were" (in which he played a maitre d' who turned Barbra Streisand away), "Doctors' Wives," "Nickelodeon," "Harry and Walter Go To New York," "Altered States," "Dead Men Don't Wear Plaid" (in which he played Rachel Ward's

father) and, of course, "Tootsie." Prior to joining the cast of "Police Academy" he completed work on Mel Brooks' remake of the Ernst Lubitsch classic "To Be Or Not To Be."

George Gaynes has called the U.S. home for thirty-four years, eighteen years in New York and sixteen in Los Angeles. He has two children, a son who is a champion kayaker and a daughter who has made him a grandfather. George was also best man for "Police Academy" director Hugh Wilson when he married Charters Irwin Smith.

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